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"wrote" in the schools, is not very high; and yet the direction in which many art students tend is teaching, or directing classes of workmen in a mill or industrial establishment of some sort; and a clear understanding of the words of their mother-tongue



EASTER LILIES. BY EDWIN G. LUTZ.

will surely facilitate intercourse and progress. It has been my experience that the meanings of words used in explaining a problem have been quite as hidden from many of the listeners to lectures as the process involved was.

The building occupied by the Industrial Art School of the Pennsylvania Museum is by far the most spacious of any establishment in America. It has a front of 200 ft. on Broad street and 400 ft. on Pine street, with three large court-yards, the central one of which is illustrated in this number of THE DECORATOR AND FURNISHER. In these out-door studies are made of the living models and such large subjects as are unavailable or inappropriate for indoor work. The rose, the lily, the spring and autumn flowers are painted as they grow, in the open air and sunlight. The maiden who plucks them, the gardener who cultivates them, and whosoever else may fitly be connected with them, figures on the passing pictures of this unique spot.

Perhaps the best summing up of the intentions and practice of the School may be given in the words of a visitor, Mr. C. Howard Walker, who is probably the highest authority on art decoration in this country: "The greatest feature of all is that in this institution you have no fads!"

It is all serious, solid, earnest effort, along decided and practical lines.

#### FLOWERS AND THEIR APPLICATION TO DESIGN.



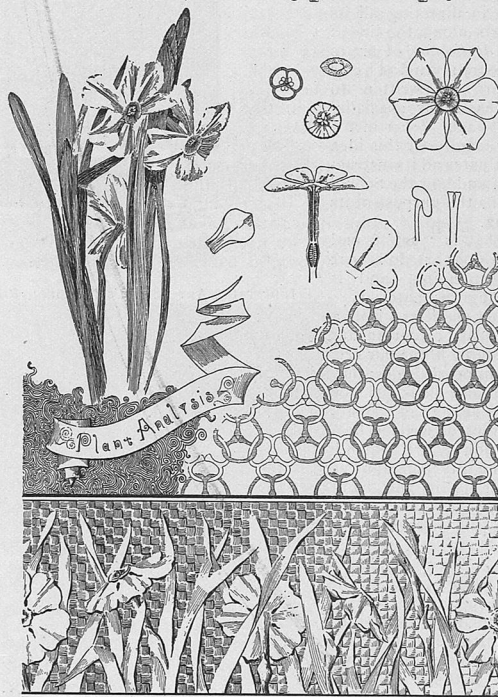
VERY flower, however well it may look in the garden or conservatory, cannot be expected to furnish a motive for applied decoration, any more than every mind can be expected to discriminate as to which class of blossoms will best lend itself to the effects we seek for in applied art. The very plant which counts for most in the drawing-room vase or lawn bed, is often least suited to purposes of design. Sometimes the size, sometimes the complicated growth, and sometimes its vague, and even grotesque form, render it unsuitable. The merely curious or unusual has no place in art. For general work the small, simple and more clearly defined

flowers are most appropriate. For certain theatrical and gorgeous effects, flowers such as the peony and tropical plants are used with very stunning results; but to learn to discriminate is an essential part of the designer's education, and to cultivate this the students here are exercised in making "plant analyses," for the purpose of obtaining suggestions from the natural form for conventional rendering.

The growth which lends itself to outline tracery is one thing, that which is best expressed in masses of light and shade is another; and the wise and experienced worker will not try to wrest either from its proper place, but draw the first and model the last.

In the beginning, flowers were probably used wholly with regard to some significance which had become attached to them—as the lily for purity, the rose for queenliness, the poppy for sleep, the palm for victory; but in these days comparatively little thought is given to this, except in church embroideries, where symbolism still obtains.

It is curious to note how differently the same flower will be interpreted by those who analyze it, whether individuals or nations. To one, its plan or construction will be foremost. Another sees, not so much the character of its growth, as how it stands, or bends, or swings, and the action of it more than the flower is recognized. This is especially noticeable in Japanese work. The examples of elementary design published with this article illustrate some of the features, and the pen-and-ink drawings of natural flowers show a distinctive trait of the method used in such work, as taught here—as great simplicity and direct handling as possible. Form and quality come first, color and detail follow, if one can go so far. To express the



PLANT ANALYSIS. BY FRED. B. KIMBALL.

wax-like texture of the lily; the soft, fluffy down of the milk-weed; the frailty and looseness of the rose petals—these are the immediate intentions of the student.

#### DECORATIVE NOTE.

IN an Indian smoking-room, Indian ornament is displayed, carved on the baseboard, but appears more conspicuously in the end of the room where the fireplace and a window make corresponding panels. Each is distinguished by two indented arches, on the spandrels of which is ornament in low relief. The character of the room is further carried out in the color of the wall, divans and hangings.